

edward johnson building  
faculty of music  
university of toronto



THE UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

VICTOR FELDBRILL, *conductor*

SERGE GARANT, *guest conductor*

*Beverley Johnston, marimba*

MACMILLAN THEATRE

SATURDAY, APRIL 12, 1980

8 P.M.

## PROGRAM

Symphony No. 34 in C Major, K. 338

W. A. Mozart  
(1756 - 1791)

Allegro vivace

Andante di molto pui testo allegretto

Allegro vivace

This symphony was written in 1780 between the composer's trip to Paris and Mannheim and the move to Vienna which finally ended his relations with the Archbishop of Salzburg. Scored without flutes or clarinets, the final version lacks a minuet, although there is an incomplete fragment for one. Among the later symphonies, only one other, the "Prague" has 3 movements. This is by no means its only unusual feature.

The exposition in the first movement does not have the customary repeats and the development section is of the so-called "episodic" variety. Usually material from the exposition is used in the development section, often in a fragmented form or as the subject for quasi-improvised extension. Here explicit reference to previously heard thematic material is lacking and in its place is new material. This new material, however, is structurally related to the thematic material of the exposition - a variation, if you will, on what has been heard before.

The Andante, scored for strings and bassoons, is a two-part form rich in contrasts and contrapuntally inspired changes of harmony. The violas are divided into two parts, adding warmth and fullness to the ensemble.

The final movement is a highly stylized gigue. Like the first movement, it is of large dimensions, influenced, no doubt, by Mozart's contact with the relatively large and excellent Parisian orchestra. With this work Mozart outgrew the chamber style of the Salzburg symphonies and added a fresh dimension to his conception of the orchestra.

Phrases II pour Deux Orchestres

Serge Garant  
(1929 - )

Garant is known to Canadian audiences both as a composer and a conductor. A child of a musical family, he began his studies in earnest at the age of 15, later going to Paris to study with Messiaen and Mrs. A. Honegger. Having already discovered the



# ORCHESTRA PERSONNEL, April 12, 1980

## Violin I

Mark Friedman, Toronto  
concertmaster  
Suzanne Bégin, Ottawa  
Janice Bing-Wo, Toronto  
Doug Brierley, Ottawa  
Angelo Calcafuoco, Sault Ste. Marie  
Martha Campbell, Toronto  
Robin Elliott, Kingston  
Samuel Ho, Canton, China  
Allyson Lyne, Edmonton  
Kensuke Mizumoto, Connecticut  
Christian Prevost, Montreal  
Paul Thompson, Victoria  
Marianne Urke, Toronto  
Mark Wells, Toronto

## Violin II

Luigi Baccin, Toronto  
Arden Bryan, Granton  
\* Marc Destrubé, Victoria  
Norman Hathaway, Toronto  
Carol Jenkins, Toronto  
Hiroko Kagawa, Toronto  
Rod MacDonald, Toronto  
Donna Mazur, Toronto  
Veronica Moloney, Kitchener  
Patricia Puschak, Toronto  
Pauline Salesse, Chicoutimi  
Toni Stanick, Winnipeg

## Viola

Ida Goldstein, Toronto  
Ronald Hay, Sackville, N.B.  
Cathy Jillings, Regina  
\* Valerie Kuinka, Toronto  
Charmain Louis, Toronto  
Mary Carol Nugent, St. John's  
Tracy Poizner, Toronto

Beverley Spotton, Toronto  
Claudio Vena, Toronto  
David Wadley, Sault Ste. Marie  
Elizabeth Watts, Windsor  
Catherine Whelan, Weston  
Cello

Maurizio Baccante, Toronto  
Stephen Buck, Toronto  
\* Perry Foster, Lethbridge  
Derek Gomez, Vancouver  
Karen Henderson, Toronto  
Jon Ingham, Ancaster  
Marianne Pack, Toronto  
Patricia Pulliam, Atlanta, Ga.  
Elaine Thompson, Toronto  
Paul Widner, Toronto

## Double Bass

Ted Husband, Toronto  
Cathy Loftin, Toronto  
David Longenecker, Toronto  
Brian Quebec, Sudbury  
Paul Rogers, London  
\* John D. Taylor, Edmonton  
Jim Vivian, St. John's  
Bruce White, Truro, N.S.

## Piccolo

\* Louise Hanly, Toronto  
Carol Savage, Saskatoon  
Laurel Trainor, Toronto

## Flute

Debi Brown, Montreal  
Claude Cobert, New Bedford, Mass.  
Susan Karpo, Edmonton  
Anne Marie Kopp, Ottawa  
Scott MacKay, Toronto  
Jana Nelson, Athens, Ga.  
Ross Pearson, Hamilton

\* Principal

## Oboe

Hamish Gordon, Ottawa  
Mary Smith, Thunder Bay  
Janet Page, Kingston  
David Sussman, Toronto  
Lesley Young, Edmonton

## English Horn

Catherine Calderone, Kitchener  
Janet Page

## Eb Clarinet

Carolyn Horne, Windsor

## Bb Clarinet

Trish Baldwin, Don Mills  
Hubert Eng, Toronto  
Lori Freedman, Toronto  
Greg James, Ennismore, Ont.  
Joe Orlowski, Montreal

## Bass Clarinet

Greg James  
Catherine Pickett, St. George

## Bassoon

Heather Chesley, St. John  
Peter Hatch, Toronto  
Marg Hooper, Sault Ste. Marie  
James Jamieson, Brantford  
Shannon Peet, Toronto

## Contrabassoon

James Jamieson  
Shannon Peet

## Horn

Raymond Bisha, Saskatoon  
Duncan Brinsmead, Edmonton  
Derek Conrod, Dartmouth, N.S.  
Carol Dennison, Ottawa  
Diane Fair, Toronto  
Janice Hewson, Thornton  
Benjamin Trowell, Toronto

Bonnie Worthen, Toronto

## Trumpet

Sue Barber, Toronto  
Sam Cancellara, Toronto  
Elspeth Carruthers, Vancouver  
Chris Howells, Toronto  
Daniel P. Warren, Milton

## Trombone

Susan Dustan, Bowmanville  
Steve Fralick, Orillia  
Michael Newnham, Hamilton

## Bass Trombone

Doug Lavell, Vancouver

## Tuba

Doug Burrell, Montreal  
Rick Jatiouk, Toronto

## Harp

Gianetto Baril, Edmonton

## Piano and Celeste

Dean Bradshaw, Toronto

## Timpani

David Campion, Toronto  
Michael Perry, Toronto  
Nick Kompridis, Toronto

## Percussion

David Campion,  
Kenneth Erskine, Cobourg  
Nick Kompridis  
John Mele, Toronto  
Michael Perry, Toronto

## Manager and Librarian

Carol Dennison



music of Schoenberg and Webern, his contact with Boulez and Stockhausen in Paris re-enforced his interest in serial techniques and their further application. Like them, he became interested in aleatoric possibilities within a controlled design. Phrases I (1967, for chamber ensemble and voice) and Phrases II (1968) both feature this mixture of controlled design and freedom of choice within these limits. In Phrases II, each orchestra has its own set of "Modules" to play. The "Modules" vary in length and in content, and are worked out so that both orchestras will end at the same time. A similar procedure was used for Phrases I, but the role of the mezzo soprano there is taken over in Phrases II by the individual members of the orchestra who utter "phrases" from the writings of Che Guevera. This work was premiered by the Montreal Symphony Orchestra on the 14th of May, 1968.

#### INTERMISSION

Concertino for Marimba and Orchestra

Paul Creston  
(1906 - )

Beverley Johnston, marimba

Creston (nee Guttaveggio) was born in New York and began composing at the age of 8. In addition to composing, he has been active as a teacher, pianist, organist and writer on various aspects of acoustics, music-therapy and aesthetics. In 1938 and 1939 he held Guggenheim Fellowships, and received numerous citations of merit in the 1940s when he was in the forefront of some progressive circles of composition. The Marimba concerto dates from that period in his life (1940). In it he achieves a balance of lyric and contrapuntal elements without sacrificing any of the rhythmic vitality so necessary for successful interplay between the orchestra and marimba.

Till Eulenspiegel's Merry Pranks

Richard Strauss  
(1864-1949)

"Till" (1895) is perhaps the favorite of all Strauss' symphonic poems with audiences. Its freshness always has great appeal. Formally, it is like a rondo in which the two principal themes constantly recur, but in ever new guises. Some critics have gone even further and suggested it is the resurrection of the type of rondo favored by C.P.E. Bach. Strauss worked out a program for it (and declared that in the future, music would be so precise a language that it would be

able to describe the knives and forks on the table) which describes the the various pranks and untimely death of Till. However, the flow of the music is sufficiently self-explanatory that one may dispense with such considerations and sit back and enjoy it as a piece of simply delicious musical humour.

Notes by Jack Adrian

BEVERLEY JOHNSTON is in her final year of the Bachelor of Music in Music Education degree program and is a student of Russell Hartenberger.

LAST YEAR THE FACULTY OF MUSIC ASKED ITS MANY FRIENDS FOR SUPPORT OF ITS ACTIVITIES. THE RESPONSE TO THIS PLEA WAS GRATIFYING AND THE FACULTY THANKS YOU FOR YOUR GENEROUS CONTRIBUTIONS. OF THE MANY CHALLENGES STILL FACING US, THE MOST TROUBLESOME IS THE NEED TO PROVIDE FINANCIAL AID TO THOSE STUDENTS WHOSE RESOURCES ARE LIMITED. IF YOU WISH TO HELP, WE WOULD BE PLEASED TO DEPOSIT YOUR CONTRIBUTION TO OUR SCHOLARSHIP AND BURSARY FUND. PLEASE MAKE CHEQUES PAYABLE TO:

UNIVERSITY OF TORONTO, FACULTY OF MUSIC

A RECEIPT SUITABLE FOR TAX PURPOSES WILL BE PROVIDED.

Gustav Ciamaga, Dean

Next Event: Remeny Award for String Quartet, Sunday, April 27, 1980 at 3 pm. Walter Hall. Judged by members of the Vaghy Quartet (Quartet-in-Residence, Queen's University, Kingston).